

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

HECTOR FULLER.

PROGRAMME FOR THE WEEK.

The National.....	Fritz Scheff
The Columbia.....	"A Village Lawyer"
The Belasco.....	Ben Greet's Players
The Lyceum.....	Burlesque

"The Gay White Way."

This is the era of froth and frivolity, of laughter and light-heartedness, of seeking after new sensations, new ideas, new effects. In theatricals the man with an original idea is welcomed with open arms by managers who are at their wits' ends to provide something new and palatable to appease the greedy public appetite.

No more emphatic indication of the signs of the times is to be found than in the progression of this opera bouffe of our grandfathers' day, through the comic opera of a decade ago and the musical comedy of yesterday, down to the "Broadway show" of the present hour. It was imagined that our tastes had retrograded when plot and problem in a musical performance were found to be a bore, and when characters in their relation to each other were cut down to mere individual appearances to exploit peculiar ability or talent. The limit was considered to have been reached. But the end was not yet and is not yet. The music has now begun to suffer, and there is any one who has discovered anything resembling an operatic score in "The Gay White Way." "The Folies of 1907," and their ilk he has a tolerable genius for detective work. One hears the same songs nowadays in half a dozen different shows during a season, most of them culled from vaudeville and written by itinerant composers of popular song hits.

Of course, whether "Zuyder Zee" is cribbed by "The Red Mill" from "Miss Hook of Holland," or vice versa, or whether "In Far Peru" originated in "The Orchid" or "The Gay White Way," or some other of the productions into which it has been interpolated, concerns us but little as long as we enjoy these songs, but all of these shows have a composer's name—sometimes two or three—prominently featured on the programme. Is that individual merely an arranger of popular songs? "The Merry Widow" waltz is played, sung, danced, and parodied in all the musical pieces that come along, which is, of course, the penalty of popularity, and we have seen every one and everything burlesqued and imitated until the pretty art of Cissy Loftus has become the stock in trade of half the folk of the stage.

The lines spoken, too, in these feverish hodge-podge productions are becoming more and more startling in their coarseness, and ladies and gentlemen must sit and listen to jokes and quips that belong properly to the messroom or the club. Even decency has been sacrificed in the mad rush for something new, and as for the costumes worn, they make those once considered so extreme in the days of "The Black Crook" look like a meeting of a Dorcas society by contrast.

And the public? Oh, yes—how it stands in line at the box office, crazy to pay double for front seats. The public must be given what it wants, and, like the child that it is, the more it sees the more it wants; and—well, there must be a limit somewhere, we think. But as a matter of fact we think each time, "This is the limit," but it doesn't turn out to be not by a long shot. Next!

"The Prince Chap."

That "the milk of human kindness is not all dried up" among those that tarry on this degenerate era is amply proven by the sympathetic interest manifested by the theatergoing public in such plays as "The Prince Chap." While not involving any striking phases of dramatic expression, or offering any complex studies of the human character, they still play an important part in elevating human ideals and in lifting the ordinary mind out of the deep rut of modern materialism and selfish forgetfulness of the needs of our fellows. It is the poetry of love, for one's fellow-man which this makes itself felt, exemplifying the teaching of the philosopher of Tarsus, "Though I speak with the tongues of men and angels, and have not charity, I have become as sounding brass or a tinkling cymbal."

It is perhaps evident that Cyril Scott's present vehicle has run its course, and that he needs must provide himself with something new along the same general lines, or proceed along paths as yet unexplored in order to insure himself a future on the American stage. Yet he is worthy of complete sympathy in his successful presentation of a character so lovable, with such wholesome surroundings as cheerfulness, charity, and self-forgetfulness. The strength of the play comes from its simplicity, which is well, for it requires no remarkable scholastic attainments, extensive character study, or intricate psychological research to easily understand it. The sentiments expressed are imbued somewhere in every human mind, and it just requires such a simple and concrete exploitation to hear them into stronger life.

Of course, we do not know the exact nature of Mr. Scott's next venture in the histrionic art, but we feel sure that the proper basis has been established, and that there will be no departing from the path of elevating sentiment. It would seem that both his nature and training should preclude such a possibility. We hope for his success and the success of all who represent the same principles.

Vaudeville and the Legitimate.

One of the most interesting phases of the theatrical situation is the ease with which the transference of players is made between vaudeville and the legitimate stage. One season Montgomery and Stone are doing a black-face act in vaudeville, and the next year they achieve a worldwide reputation as the stars of a very successful musical production. Up to a few weeks ago Cressy and Dayne were prominent headliners in vaudeville. Now they are successful stars in a four-act comedy. Many other instances might be cited, such as Bailey and Austin in "The Top of the World," and not forgetting Lew Fields, Joe Weber, the Rogers Brothers, and many others who made their start in variety or vaudeville.

As turn about is fair play, vaudeville has also made many inroads on the legitimate. Such talented actors as W. H. Thompson, William Courtleigh, and Robert Hilliard have been particularly successful in the vaudeville field. Many of the most successful singers in vaudeville were formerly comic opera stars, or formerly featured in that field of work. Grace Van Studdford, Virginia Earle, and Grace Tanqueray are names that come readily to mind in this connection. It is a really remarkable to see how easy it has been for these changes to be made, for the methods are so absolutely different. An actor playing a sketch in vaudeville has

NOTES OF THE STAGE.

Marie Lloyd will sail for dear old London February 24, according to present arrangements.

George Ade wrote "The Mayor and the Manicure" in which Eugene Jepson will appear here at Chase's.

Burr McIntosh has filed a voluntary petition in bankruptcy, showing an indebtedness of \$12,871 and assets of \$1,775.

"Funabashi" closed at Providence, R. I., last Saturday night, the members of the company returning to New York Sunday.

William Gillette is to appear in Paris soon in "Secret Service." He will be the only English-speaking actor in the cast.

Grace Elliston has been engaged by Henry B. Harris as leading woman for Dustin Farnum in "The Rector's Garden."

Lizette Hudson Collier has been engaged for important roles with Olga Nethersole in "Adrienne Lecouvreur" and "The Enigma."

Joseph Holland's ill health has compelled him to resign the position of stage director of Leo Dittschstein's new farce, "Bluffs."

Willie Pantzer, at Chase's next week, in the title of the famous pantzer acrobats. He is known as the inventor of some of the most difficult feats presented nowadays.

Beebohm Tree appeared as Paragot in William J. Locke's adaptation of his novel, "The Beloved Vagabond," at His Majesty's Theater, London, on February 4.

J. Austin Strong's play, "The Toy-maker of Nuremberg," is to be produced in London, probably with Albert Chevalier in the title role. The third act has been rewritten.

Fred Hallen, according to a letter received by Joseph Hart last week from Mrs. Hallen, is on the road to recovery, the crisis in his case of pneumonia having been safely passed.

The fact of the "Wonder Plays" at the Belasco Theater occurring on Washington's Birthday should be of additional interest, as they are of such thoroughly American authorship.

The title of Henrietta Crossman's new play has been changed from "The Smoke and the Fire" to "The New Mrs. Loring." Miss Crossman will not return to New York this season.

Plans are being made for E. H. Sothern to play a London engagement next fall with an English company. He expects to make "Our American Cousin" a feature of his season in England.

Grace La Rue has postponed the date of her opening in London from March 14 to April 14. She will take over several new songs from this side that she hopes will strike the fancy of the Britishers.

Milton Rosmer, the successor of Miss Edith Wynne Matheson in the title part of "Everyman," as presented by Ben Greet's Players at the Belasco Theater, is one of England's most promising young actors.

The inimitable charm of such comedies of manners as "She Stoops to Conquer" and "Masks and Faces" has altogether passed from the theater of to-day, and for that reason it offers an interesting study of contrast.

Pauline Cook and May Clinton are no longer with Buffalo Bill's Wild West company, but are in vaudeville, and one of the novelties introduced in their vaudeville sharpshooting feature is their bullet playing on a xylophone.

Among the many prominent players who will appear here in the support of Ethel Barrymore in her new play, "Her Sister," are Fanny Addison Pitt, Lucille Watson, Louise Drew (daughter of John Drew), Arthur Byron, and Desmond Kelly.

John Philip Sousa was for nine years the conductor of the United States Marine Band. In compliance to their former director, John Philip Sousa, the United States Marine Band's organization will attend the Sousa concert at the New National to-night.

The opening performance of Eleanor Reborn in "Solomy Jane" at the New National the week beginning March 9 will be for the benefit of the Washington Hospital for Foundlings. The lady visitors of the hospital will have charge of the seat sale.

"Carmen" will be one of the plays to be presented by Olga Nethersole during the first week of March. Other plays will be "I Pagliacci" and "The Enigma." The exact order of the repertoire will be announced later.

George M. Cohan and his bride of a few months, formerly Miss Agnes Merrill, will attend the opening performance of "The Millionaire" at the New National to-morrow night. Mr. and Mrs. Cohan, who have just returned from Europe, are stopping at the New Willard.

The lecture on the theater and drama which Otto Skinner recently delivered before the students and faculty of Chicago University has been accepted for publication in book form by a prominent book house. It will shortly come out under the title "Sanity in the Drama."

Mrs. Jan Forbes-Robertson, sister-in-law of John Forbes-Robertson, has been commissioned by the British actor to negotiate for the English rights to "The Witching Hour." She has reported favorably on the play, and it will probably be produced by Forbes-Robertson next season.

While Amelie Bingham has revived "The Climbers" and "The Frisky Mrs. Johnson" for her engagement in Philadelphia and the larger cities, she conceives to play "A Modern Lady Godiva" as her chief attraction, and is presenting it play exclusively in the smaller cities.

Marion Kirby, who has been popular as a drawing-room entertainer in dialect stories, has been engaged by Henry B. Harris as leading woman with Thomas W. Ross in "The Traveling Salesman," the new comedy by James Forbes. Miss Kirby has had no previous experience on the stage.

Mr. and Mrs. Robert T. Haines will shortly be seen at one of the Keith & Proctor theaters in New York in a new one-act play by Mrs. Haines. The scene is laid in Russia, and Mrs. Haines, who has not acted in several years, will play a princess, while Mr. Haines will be a Yankee war correspondent.

Eugene Walter's play, "Paid in Full," was presented at the Davidson Theater, Milwaukee, on February 7, with Lillian Albertson, Hattie Russell, Antoinette Walker, Tully Marshall, Frank Sheridan, and Ben Johnson in the cast. The play has been somewhat changed since its production in Montreal before Christmas.

Doubtless one of the strongest supporting companies surrounding a star is that provided by Lieber & Co. for Miss Eleanor Robson in "Solomy Jane," which will have its first presentation in this city at the New National the week beginning March 2. The cast includes H. B. Warner, George W. Wilson, Scott Cooper, A. S. Lipman, Earl Browne, Charles Graham, Thomas Graham, Donald Gallagher, Ed Dwyer, Frances Gordon Fuller, Edith Ful-

NEW YORK THEATERS.

Special to the Washington Herald.
New York, Feb. 15.—Olga Nethersole began a three weeks' engagement at the Bijou Monday night, followed by Mrs. Patrick Campbell at the Garden Theater Tuesday night, and by Katherine Grey at the Madison Square Theater Wednesday night. Miss Nethersole presented for the first time her own new play, "The Awakening," by Paul Hervieu, author of "The Labyrinth," which the same actress introduced to the American public several years ago.

Its reception by the press was not cordial. It was described as artificial and unattractive in point of style, and questionable in point of ethics. It furnished good entertainment, in a way, but it did not go far enough toward furnishing the demand for a powerful sensation in a dramatic setting. There is a genuine thrill in the second act, and that incident brought back memories of "La Tosca." It happens when Theresia, although she is a wife and has a marriageable daughter, clandestinely meets Prince Jean in the little lodge in Passy, near Paris, resolved to abandon home and family and throw herself into the arms of her persistent lover.

The lovers have just met when a sound in the adjoining room disturbs their first transports of ecstasy. Jean goes to inquire. Theresia appeals to him to remain. She has a vague apprehension of danger. He laughs and opens the door. He enters the darkness beyond. Then, suddenly, the door is thrown shut and locked. A scuffle, a cry of pain, and then a heavy fall are distinctly heard. The woman is distracted. The door will not yield. There is a dead silence. She calls Jean's name, but there is no answer. What has happened? She beats the door, she disolves in tears, she laments loudly. The silence of this lonely place is disturbed by no sound.

The reader who has not seen the play may think that the betrayed husband has a hand in this mysterious tragedy. If he had, what interest the situation might inspire? A married woman meets her lover in a lonely house in order to devote to him a night of passion. He is not to be discovered by his wife. He is not to be disturbed by his father and the fiery spokesman of the revolutionists who are his assailants. They have simply bound and gagged him, until Simeon Keff, the revolutionary, has really remembered the fainting state, back to her home, with the assurance that Jean is dead.

Of course, Jean is not dead, but in leading Theresia to think he has been assassinated the playwright gives her time to discover the author of the crime is not indispensable to her life and happiness. She becomes reconciled to her fate, helped on by her ability to solve a problem that has arisen in regard to her child's marriage. She is not to be bound by her father's hand, she is not to be bound by her father's hand, she is not to be bound by her father's hand.

On Tuesday evening I saw Mrs. Campbell in a novel double bill at the Garden. It was a free adaptation of Sophocles' "Electra" by Hugo von Hofmannsthal, translated by Arthur Symonds, preceded by an original Japanese tragedy, "The Flower of Yamato," translated by Comte Robert d'Humières. Both deserved attention as exceptionally fine scenic productions, independent of any dramatic or literary merit. The greatest appeal, though, was their novelty as exotics. Mrs. Campbell, in the Japanese drama, gave a negative rendering in an attempted minor key of voice. It was principally in her intonation that she failed to make the intended impression. As Electra she was at her best.

She glided, as it were, to her finger tips. She had dignity, impressive mien, almost her pose and tone. She towered in the role of the revengeful virgin who laments her father's murder. Draped in black, with bare shoulders and arms, she was at times magnificently the picture Sophocles has drawn.

Hofmannsthal has departed widely at times from the original. He has eliminated the chorus, stunted some episode and elaborated another. But he has left the heroic figure of Electra in all her inspiring grandeur. The play is one continuous scene, representing the inner court, bounded by the back of the palace and by low buildings in which the servants live. There was a touch of savage beauty in the setting.

Some fault was found by the papers with the liberty the author has taken with the original, but as this is the only modern acting version, it must pass. At all events, the young actress has sacrificed little if any of the poetic dignity and has carried his task through commendably. As a novelty, Mrs. Campbell's "Electra" ought to arouse interest, for it gives her a remarkable acting opportunity. With Mrs. Beebohm Tree in the role of Clytemnestra, the action was made doubly impressive. She delivered the lines in splendid form and depicted the character with marked energy of action and expression. In the cast also appeared Charles Dalton as Agamemnon, the king.

"The Flower of Yamato" is also in one scene, a green grass plot in front of a shoji by moonlight, with a crystal lake for a background in which the clear outlines of the distant mountains are reflected. At one juncture of the little play a flock of ducks is seen passing across the disk of the moon. Murasaki is happily married to Hiroshima, who is about to depart on a short journey. A wayfarer stops at the open shoji. It is Endo, a Samurai, who has just returned. He starts when he sees the beautiful Murasaki, the flower of Yamato. She gives him rice wine, and Hiroshima invites him to pass the night. But he will not stay, and after partaking of a cup of wine, passes on his way into the night. Hiroshima soon after departs, and Murasaki is left alone. Then Endo returns and declares his love. For two years he has searched for her, and now that he has found her, she must become his. He cannot express his love, for he gives some pangs of conscience. Both retire and the panels are closed. Then Endo enters again. He searches out the exact spot in the paper panel indicated by Mu-

rasaki and strikes. There is a cry and an uproar. The panels are withdrawn and there lies the wife, stricken to the heart by the outlaw's knife.

Remorse overtakes Endo and he offers his sword to the husband to strike him dead, declaring that Murasaki has sacrificed herself for Hiroshima. It is a genuine little tragedy, a weird conception, and picturesque in its moonlight setting by the lake.

Blanche Bates closes her second return visit in "The Girl of the Golden West" at the Academy of Music to-night, and her place at the big playhouse will be taken on Monday by Henry Miller and Edith Wynne Matheson, in "The Great Divide." Most curiosity is manifested in her playing of the part created by Margaret Anglin. Miss Anglin returned from the cast last Saturday night in Boston, and is now rehearsing her new play, "The Awakening of Helen Ritchie," at the Herald Square Theater, to open in one of the near-by Connecticut towns on Monday.

David Warfield will resume playing "The Music Master" at the Stuyvesant a week from Monday, to be followed by "The Auctioneer," which is now in Belasco's hands to be rewritten. "A Grand Army Man" will be the bill every Saturday night till the close of the season. Theresia is prepared to give her appearance in London in his entire repertoire, supplemented by a new play from the pen of Jerome K. Jerome, and a possible production of "The Merchant of Venice."

Katherine Grey gave us all something of a shock Wednesday evening, when the Madison Square reopened with Walter Lawrence's production of "The Worth of a Woman," by David Graham Phillips. If this play could be produced in Paris it would make the admirers of Paul Hervieu take notice, for Phillips goes that sensationally one better, and discusses sacred things with such frankness that even its revolutionary tendency was overlooked in the profusion of its sparkling wit. He analyzes the feelings of a free-minded and unprejudiced girl of a vision who has yielded to her lover—analyzes them from the inner consciousness of a girl who refuses to be pitied and who is too honest to believe in conventional trappings that have from time immemorial come to be regarded as sacred. To her to admit of doubt, and her lover's word and promise as sacred as her love.

It is with the awakening that she develops into a powerful character, when Julian proposes to marry her at once because he thinks it is his duty. He must die, she refuses and denounces as a wicked crime the attempt to thrust her upon a man who has ceased to love her. And to that view she persuades her father.

It is all a marvelous fabric of pleas and counterpleas, ending in a vision of the when she orders the man, still determined to make "reparation" and ready to "purify" her, as she bitterly declares, from the house. If technically the dramatic action kept pace with the really tremendous force of the logic of the girl's attitude, novel as it is, this would be the greatest American play. It is a powerful argument for the woman, as it stands, down to the end of the third act. Alas! In the fourth act the author's hand is not so carefully erected. In the night Julian comes back, meets Diana alone, and convinces her of his love, and the eternal feminine triumphs over her masculine logic. It is the fourth, the place, and the girl. When the play ends, Julian and Diana are in each other's arms and to-morrow they will get married.

The play's weak ending was a singular contrast to the feverish interest inspired by the third act, and this, with the lack of technical elaboration, alone prevents "The Worth of a Woman" from taking a prominent place in the first rank of American plays. It is a little more than is here related. The story turns on the relations of Diana Merivale and Julian Burroughs, she a wonderful girl in Indiana, reared in an atmosphere of free thought by an indulgent father, who is a literary man, and a young New Englander of conventional training. The sensational interest is in the startling candor with which the difficult subject is discussed. That part is masterful, and the best proof is that it held the audience in rapt attention, and was enthusiastically applauded the revolutionary doctrine. As Diana Katherine Grey scored artistically the greatest success of her career. I never saw her so convincing or act with so much authentic authority.

Whether New York will accept the play or ignore it, it is certain that Phillips has no small claim to be considered a potent factor in dramatic literature when he has learned the rudiments of his trade, when he knows more about the world he is to depict than the average playwright, and when he has made a profound impression on every eye in the audience.

The attractions that hold are "Inese Wyehyer," at the Astor; "The Dream Waltz," at the Broadway (a big success); Adeline Genee in "The Soul Kiss"; Sothern in "Londurey"; at the Lyric; "The Warrens of Virginia," with Charlotte Walker and Frank Keenan, at the Belasco; Olga Nethersole in "Adrienne Lecouvreur" and "The Enigma," at Daly's; Mamie J. Sims in "The Jesters," at the Empire; Williams and the cast also in "The Witching Hour," at the Hackett; Lew Fields in "The Girl Behind the Counter," at the Herald Square; Katherine Grey in "The Worth of a Woman," at the Madison Square Theater; Ethel Barrymore in "Her Sister," at the Hudson; and "The Thief," at the Lyceum.

Nazimova closes her engagement at the Bijou to-night and takes to the road with her repertoire. Brandon Tynan will be her leading man. Her place will be filled by Henry Ludlow, who makes his first appearance on Broadway in "The Merchant of Venice." Ludlow has been an actor in minor companies in the West and is venturing into the city with unusual interest. He must have a sublime faith in his ability to defy the smoldering wrath of Broadway against his kind.

"The Top of the World" enters upon its final week in New York at the Casino Monday evening, and after that the musical extravaganza and toy show that has delighted thousands during its run of nearly six months will go on the road for a tour of the leading cities.

Charles Frohman has excited considerable interest by his announcement that he will import the Irish company of players from London and Dublin which has been presenting a number of characteristic Irish dramas in those cities with success. The company is due to arrive in New York to-day, headed by William Butler Yeats, the Irish poet and playwright. Their debut will be made at the Casino Monday night, and will probably be in addition to the farce "Twenty Days in the Shade," which continues its run.

The popularity of "Lord Dunsyre" is not causing Sothern to overlook "Hamlet," which is his favorite role. He is playing it every Saturday night, and last Saturday packed the theater. He carries a number of specially engaged actors for this performance who do not appear in Tom Taylor's old comedy. Sidney Mather, who plays Lærtes, and Rowland Buckton, who plays the first grave digger, are among the number.

The Washington papers have announced that Charlotte Walker would play a special stock engagement at the National Capitol this summer, but the charming Charlotte told me behind the scenes that "The Warrens of Virginia" the other evening that she had not yet obtained Mr. Belasco's permission. She hopes to put in three weeks, and the matter will probably be a composition remarkable for its grace and science, which the composer, perhaps, took a natural pride in showing.

FRED. F. SCHRAEDER.

Warfield to Go to London.
It was announced last week from the office of David Belasco that David Warfield, who is now appearing in "A Grand Army Man" at the Stuyvesant Theater, New York, will make his London debut next season. This announcement is the first of the kind since Warfield's departure for London last autumn, opening in "A Grand Army Man" and following "The Music Master," beginning on February 24, at the Stuyvesant, Mr. Warfield will revive "The Music Master," continuing to play "A Grand Army Man" Saturday evenings,

MISS POLA LA FOLLETTE.
Senator from Wisconsin, Miss La Follette has been on the stage now for four years, playing with various stock companies and in minor parts, and her present engagement is the first in which she has had a really important part in a prominent production. Her last engagement was with the Bradford Hunter Stock Company, at Hartford, Conn.

Miss La Follette has great ambitions for her stage career, and is very far from desiring to trade on the fact that she is the daughter of a famous statesman. She has sacrificed little if any of the poetic dignity and has carried his task through commendably. As a novelty, Mrs. Campbell's "Electra" ought to arouse interest, for it gives her a remarkable acting opportunity. With Mrs. Beebohm Tree in the role of Clytemnestra, the action was made doubly impressive. She delivered the lines in splendid form and depicted the character with marked energy of action and expression. In the cast also appeared Charles Dalton as Agamemnon, the king.

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ACTORS WHO'S WHO?

Logan Paul, who is with Cressy and Dayne in "A Village Lawyer," attracted much attention several years ago by his remarkable make-up as Abraham Lincoln in a play introducing that character. Recently he has played the role of the interpreter in "The Squaw Man."

Irma La Pierre, who is a member of "A Village Lawyer" company, was the original Flora of J. H. Stoddard in "Beside the Bonnie Briar Bush." She also played the role of Anna in the No. 1 "Way Down East" company.

John Philip Sousa, resigned from the United States Marine Service in April, 1892, was relieved the following July, and in September began the organization of Sousa's Band in New York, having removed his family from Washington, D. C., to New York in August of the same year. The first four of the new organization was made that year, and for fifteen years Sousa has been almost constantly playing to the public of either America or Europe, with what success all the world knows.

Charles Willard, who is with Cressy and Dayne in "A Village Lawyer," was the original Judkins with Nance O'Neill in "True to Life." He is the original Judkins Finn in the New York production of "Jim Blodgett," the original Old Peck in "Peck's Bad Boy," and the original Uncle Jerry in the New York cast of "The Merry Widow." He has played over 1,200 times. He has also starred as Alvin Joslin, playing that role nearly 1,500 times. Mr. Willard is a native of Boston, and has been a member of the Boston Lodge of Elks for over twenty years.

Will M. Cressy played the role of Cy Prime with Denman Thompson in "The Old Homestead" for six years. For the past eight years he has been a headliner in vaudeville, with his talented wife, Blanche Dayne, playing in his own successful sketches, "Town Hall to-night," "Bill Biffin's Baby," "Grasping an Opportunity," "The New Depot," "The Key of the City," "A Complicated Case," "The Wyming Whoopee," and "A Village Lawyer."

In addition to these, Mr. Cressy is the author of 100 successful vaudeville sketches, four of which he received \$50.

Douglas J. Wood, with Cressy and Dayne in "A Village Lawyer," is a son of Ida Jeffreys Goodfriend, who was for years a prominent member of the companies of Augustin Daly, A. M. Palmer, and Richard Mansfield. Mr. Wood made his first appearance on the stage as a member of Richard Mansfield's company. He afterward played prominent roles in "The Merry Widow," "The Wyming Whoopee," and with Mrs. Leslie Carter in "Du Barry" and with Henrietta Crossman in "Sweet Kitty Bellairs." He was a member of the original cast of "The Merry Widow," and Mr. Wood has also appeared with Mary Anderson in "Glorious Betsy" and in "Brown of Harvard."

Edith Barrymore is the daughter of the lamented Maurice Barrymore, and that short-lived genius, George Fawcett. Edith, moreover, is the granddaughter of the late venerable Mrs. John Drew—than whom no more talented actress ever lived—and the niece of John Drew, the present head of the Drew family, which for generations has been at the head of American dramatic art. On her father's side Miss Barrymore comes from a long line of famous warriors, her father, her mother, her grandmother, and her great-grandmother, all of whom were famous actors.

An infant prodigy and church singer at the age of eight, a grand opera prima donna at eighteen, and the leading light opera singer on the English-speaking stage while still in her early twenties is a résumé of the career of Fritz Scheff, having captured New York with her work as Musetta in "La Bohème" with the Metropolitan Grand Opera Company. Fritz Scheff suddenly left that field of endeavor to go under Charles Dillingham's management as a light opera star, and she appears to have made a success of the standard light operas, while Henry Blossom and Victor Herbert, whose collaboration has proved so happy, worked on her present vehicle, "The Merry Widow." Fritz Scheff came into her musical talents naturally, for her mother, Anna Scheff, was a famous German prima donna, who is especially well known in the Wagnerian roles. Fritz Scheff sang in a church choir when she was a little child, and then, when she had a remarkable voice. Possibly some mothers would have exploited her as an infant prodigy or the "Child Patti," but her mother was wise and made her sing until she was fully developed. Meanwhile, Fritz Scheff had studied hard and she mastered several languages, with especial attention being paid to French, Italian, and Spanish, while she was yet a young girl. Then she was in her teens of famous warriors, her father, her mother, her grandmother, and her great-grandmother, all of whom were famous actors.

Her first grand opera appearance was made when she was about eighteen as Juliet in "Romeo and Juliet." Fritz Scheff, who was then playing the role of Romeo, was then in the Metropolitan Grand Opera Company, of New York, and he was a find for that astute manager—a singer with a voice of exquisite quality, with youth and good looks, and, above all, with a wonderful endowment of personal magnetism and a happy faculty of reaching audiences at once. Mme. Scheff made her first American appearance in the role of Musetta in "La Bohème," and then went East to New York with the Metropolitan Grand Opera Company. Her happiest roles were Nedda in "I Pagliacci," Cherubino in "The Marriage of Figaro," Zerlina in "Don Giovanni," and Musetta in "La Bohème." She has also been a favorite in some of the Wagnerian operas. It remained for her to discover her forte, however—light opera.

Cyril Scott, the star of "The Prince Chap" company, tells of an old dandy down South who was inclined to doubt the Biblical account of Daniel in the lion's den.

"Does you mean to tel me dat Daniel dun jumped into dat den on lions an' dey didn't eat him up?" he demanded of a colored preacher.

"Yas, indeed?" replied the parson.

"De parson hab been circus lions dat had been tame?"

"No, sah! de Bible says just the contrary."

"Don't it say dat de miracle took place 750 years B. C.?"

"Well, don't B. C. mean befo' circuses?"

New Medium of Charity.
Mozart was one day accosted in the streets of Vienna by a poor old man who appeared to have been better days. The musician, who kept more resources in his brains than in his pockets, thought himself a little, and then begged the person to wait while he went to a tavern. He returned with a glass of paper, and, having written an extemporaneous minuet, returned it to his petitioner and told him to carry it to a certain music shop. The poor fellow did so and obtained a composition remarkable for its grace and science, which the composer, perhaps, took a natural pride in showing.

FRED. F. SCHRAEDER.



MISS POLA LA FOLLETTE.
Senator from Wisconsin, Miss La Follette has been on the stage now for four years, playing with various stock companies and in minor parts, and her present engagement is the first in which she has had a really important part in a prominent production. Her last engagement was with the Bradford Hunter Stock Company, at Hartford, Conn.